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# AMERICAN ART NEWS.

VOL. VII. No. 26.

NEW YORK, APRIL 10, 1909.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

*For Calendar of Special New York Exhibitions see page 6.*

### New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue**—Choice paintings by Old Masters.
- Bauer-Folsom Co.**—Selected American Paintings.
- Berlin Photographic C., 14 E. 23d St.**—Special reproductions of modern Dutch art.
- Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries**—Rare books in fine bindings, old engravings and art objects.
- Brandus Galleries, 712 Fifth Avenue.**—Second New York Salon, by the Society of French Engravers, of original etchings in color.
- C. J. Charles.**—Works of art.
- Clausen Galleries.**—Artistic frames, mirrors and modern paintings.
- Cottier Galleries.**—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries.**—Ancient and modern paintings.
- Ehrich Galleries.**—Permanent exhibition of Old Masters.
- Fifth Ave. Art Galleries.**—Paintings from several collections.
- Gimpel and Wildenstein Galleries.**—High-class old paintings.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.
- Macbeth Galleries.**—Paintings by American Artists.
- Montross Gallery, 372 Fifth Avenue**—Annual Exhibition by "The Ten."
- Noé Galleries, 477 Fifth Avenue (Cor. 41st St.),** opposite Library.
- Oehme Galleries.**—French and Dutch paintings.
- Powell Gallery.**—Paintings—Artistic frames.
- Louis Ralston.**—Ancient and modern paintings.
- Scott & Fowles.**—High-class paintings by Barbizon and Dutch masters.
- Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.
- Yamanaka & Co.**—Things Japanese and Chinese.
- Boston.**
- Vose Galleries.**—Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt.**—High-class paintings.
- Washington (D. C.)**
- V. G. Fischer Galleries.**—Fine arts.
- Germany.**
- J. & S. Goldschmidt, Frankfort.**—High class antiquities.
- G. von Mallmann Gallery, Berlin.**—High-class old paintings and drawings.
- London.**
- James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.

**Obach & Co.**—Pictures, prints and etchings.

**Shepherd Bros.**—Pictures by the early British masters.

### Paris.

- E. Bourgey.**—Coins and medals.
- Hamburger Fres.**—Works of Art.
- Kleinberger Galleries.**—Works of Art.
- Kerkor Minassian Gallery**—Persian, Arabian and Babylonian objects for collection.
- Kouchakji Freres**—Art objects for collections.
- Sivadjan Galleries.**—Genuine antiques marbles, bronzes, jewels and potteries.

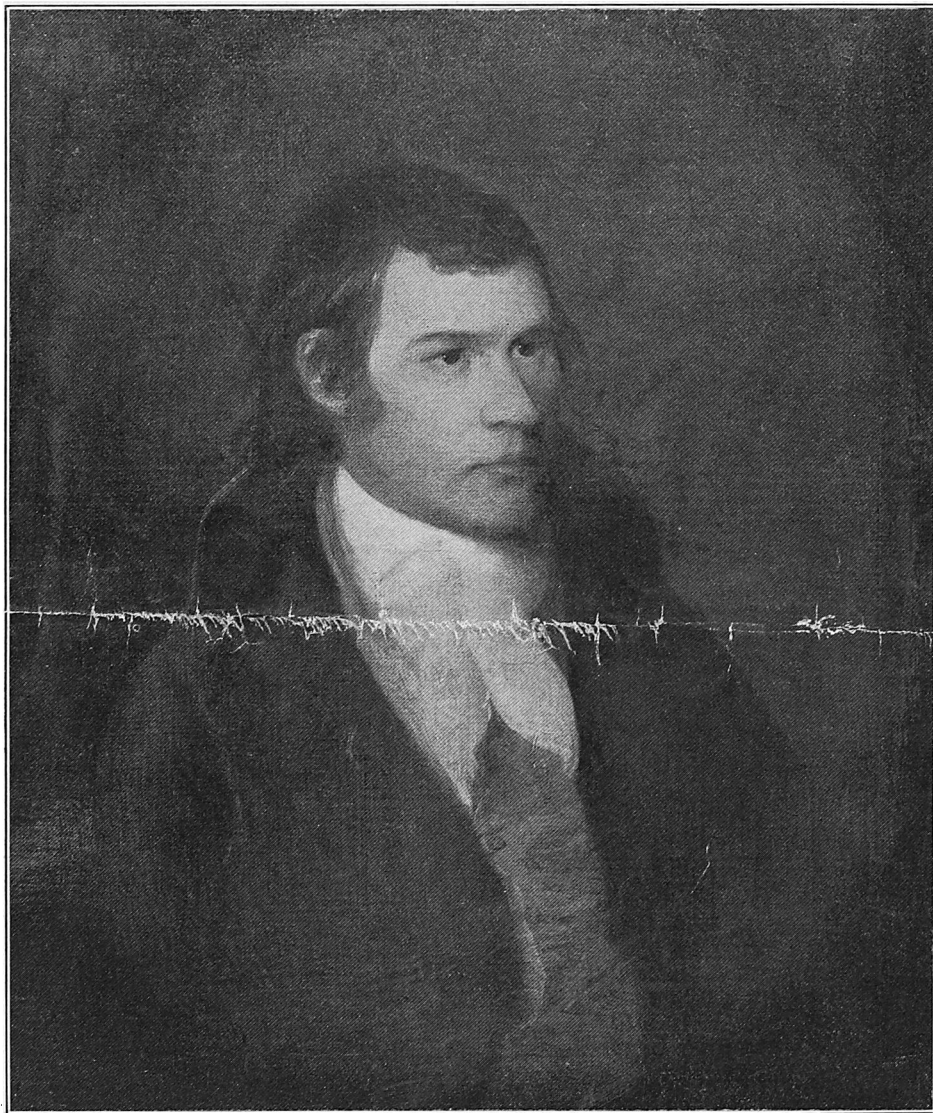
### Europe.

**AMSTERDAM**—Fred Muller & Co.—The collections formed by the late Charles Robert, Count of Nesselrode, April 27, 28.

**LONDON**—Messrs Sotheby.—The collection of Japanese color prints formed by Mr. John Stewart Happer, of New York City, April 26-29.

**PARIS**—Hotel Drouot.—The famous Janzé Library, April 20-24.

**ROME**—Galerie Sangiorgi.—Paintings sculptures, bronzes, furniture, and tapestries. The collection of the late Joachim Ferroni, April 14 to 22; M. le Chev. G. Sangiorgi, auctioneer.



THOMAS PAINE.

By George Moreland.

For many years exhibited in old Vauxhall Gardens, London.

At the Anglo-American Fine Art Co.'s Galleries.

## SALES.

### New York.

**Anderson Auction Company, 12 East 46th St.**—Paintings, etchings, engravings, including the collection of the late Albert D. Smith, of New Rochelle, April 14, 15, at 8 P. M.

**Fifth Avenue Art Galleries, 546 Fifth Ave.**—Ancient and modern paintings, the property of Senhor Salvador de Mendonça, Envoy Extraordinary and Minister Plenipotentiary from Brazil to the U. S., and valuable paintings from other collections, to be sold in the grand ball-room of the Waldorf-Astoria, April 12, 13 and 14, at 8:15 o'clock.

**Mendelssohn Hall.**—Pictures collected by the late John T. Martin, April 15, 16, at 8.30 P. M.

## BAD YEAR FOR ART SALES.

A cable from London to the New York Times says the announcement made of the forthcoming sale of the collection of pictures formed by the late Justice Sir John Day has directed attention to the fact that, from a picture-dealing point of view, this winter's season has been one of the worst ever known.

Sales have been extremely few and poor in quality, and Christie's doors have been practically closed for months. The abominable weather and the epidemic of influenza, which are held responsible for the bad times which the theatres, hotels, and caterers to luxury and amusement generally have been going through cannot be blamed entirely for this slump in picture dealing, as sales are necessarily arranged a long time beforehand and experts are at a loss to account for it.

## LIBRARY GETS TISSOTS.

As was predicted in the ART NEWS at the time of their sale, Mr. Jacob H. Schiff has presented to the Public Library the Tissot collection of Old Testament paintings which he bought recently at auction at the Fifth Avenue Art Galleries. The collection numbers 370 canvases. Mr. Schiff paid about \$37,000 for the pictures. The New Testament water-colors of Tissot are in the Art Museum in Brooklyn.

Although the library officials have not yet formally accepted the gift, there is no doubt that the pictures will hang in the new library building at Fifth Avenue and 42d Street. Mr. Schiff makes it a condition of the gift that the collection be kept intact and that it be exhibited in its entirety in one place, designating the library building as that place.

## CARLSEN PAINTINGS SOLD.

Mr. George A. Hearn has purchased two of the paintings by Emil Carlsen, on exhibition at the Bauer-Folsom galleries, namely, the unusually fine marine, "The Blue of the Ocean," and the strong and luminous "Moonlight at Kattegat." It is not improbable that the first canvas may soon find its place in the Metropolitan Museum.

For his National Gallery collection, Mr. Wm. T. Evans purchased from the same exhibition the large coast scene, "The South Strand," an excellent selection.

## GIFT TO MUSEUM.

Messrs. W. R. H. Martin, Frank B. Martin, and three other heirs of the late John T. Martin, whose pictures and household belongings are to be sold here next week, have presented the Brooklyn Institute of Arts and Sciences with a marble group entitled "Cleopatra before Caesar," by V. Lucardi, an Italian sculptor. The work is said to have cost Mr. Martin \$10,000.

## SALON ARTIST OF TWELVE.

Paris, April 2.—The Salon jury of 1909 has accepted and will hang a picture of Maurice Levallard, twelve years old, who is believed to be the world's youngest artist.

## ART COMMISSIONER HERE.

M. Marcel S. Horteloup, the French art commissioner for expositions, and who was in charge of the recent exhibition of French art in Montreal, is spending a few days in New York at the Hotel Broztell, and will sail on La Provence for Paris next Thursday. He says that the exhibition in Montreal was a great success, was visited by over 100,000 people, and that the sales of pictures and art works amounted to over \$20,000.

François Flameng, the French portrait painter, is now in Washington, where he is painting the portrait of Miss Mathilde Townsend. It is to be hoped that Mr. Flameng will be more successful with his portrait of the fair Miss Townsend than was John S. Sargent.

## IN THE ART SCHOOLS.

**National Academy of Design.**

Paul A. Douglass, whose home is in New London, Conn., has been painting in the Academy life classes, as well as making studies from nature along the Hudson. These are both virile and direct, qualities also evident in his work from the model.

The men's life class has enjoyed a number of decorations and copies of the old masters done by Mr. Chalfin during his three-years' stay in Italy upon the Lazarus scholarship. The excellent work was on view at the Metropolitan Museum last month.

**School of Applied Design for Women.**

The students of the School of Applied Design for Women are preparing a house-warming for the new and graduate students of the school for the evening of April 21. The object of the affair is to entertain the old students, many of whom are employed throughout the city, and the reception will take place in the evening, so as not to interfere with their work.

**Art Students' League.**

The Society of American Fakirs will hold its annual show the week beginning April 12. The Fakir auction will take place April 15 and the dance on the 16th.

The Society announces "a gorgeous spectacle, with quaint Italian streets, typical flower markets, Italian terraces, street musicians, Italian lassies, all gaily and appropriately costumed; in fact, a dazzling mob of amazing color and splendor." And besides all this, "a monster side show and three-ring circus, one of the main features being music by Prof. Martini's Neapolitan Brick Band."

The posters and fakes will be judged on Monday by a jury, consisting of Paul Cornoyer, H. Vincent, Gifford Beal, Charles Battell Loomis, W. Granville Smith and Robert D. Gauley.

The dance committee is headed by Mr. James Ryan, the decoration committee is under Mr. Claggett Wilson, the Fakir Band under Mr. Tapley, the exhibition under Mr. Neal Truslow, and Mr. C. J. McCarthy has the side show. The Fakirs expect to make this the finest show that they have ever given, and meetings are held every evening to perfect all the details of the decorations.

A concours will be held the week beginning April 19 and all the classes will be represented. An exhibition is being held in the members' room this week by Mr. Birch. The work is in pen and ink and wash.

**PHILADELPHIA.**

Twenty-nine works were sold at the Academy during the recent annual exhibition. They included "Dancing Nymph," by Robert I. Aiken; "Burnt Orange" and "Study in Scarlet," Thomas P. Anshutz; "Child at Play," Caroline Peddie Ball; "A Soldier of Crimea," Harriet Blackstone; "Portrait of a Boy," John R. Conner; "Mountain Country," Elliott Daingerfield; "Picardy Marshlands," Henry G. Dearth; "The Mill, Montigny," Clarence M. Gihon; "A Study in Lavender," W. W. Gilchrist, Jr.; "The Passing Shower in Arizona," Albert L. Groll; "Bashful Bear Cub," "Rex," "Lion with Antelope," and "Surprised," Eli Harvey; "Kitten and Toad," Frederick G. R. Roth; "Mills at Bridgeport," Fred. Wagner; "The Engraving," Susan Watkins; "The Roaring Forties," Frederick J. Waugh; "Ski Russian Wolf Hound," Lila Audubon Wheelock, and "Supper," by Ernest Fosberry.

The Fellowship of the Academy met April 2, to revise the constitution and by-laws, and to appoint a nominating committee to arrange the ticket for the annual elections. Mrs. John Madison Taylor presided.

The Plastic Club calendar for April announces an exhibition of photographs by Mrs. Eva Watson Schutze, from the 16th to 23d, inclusive. A talk on "Rome at Easter," by Mrs. William A. Carey, the 21st, and on the 29th and ensuing evenings, if necessary, the annual auction of pictures.

The Daedalus Arts and Crafts Guild, 227 South Eleventh Street, are holding a national exhibition in their rooms, of hand-woven textiles, rugs and laces, cut work, stenciling and cross-stitch. Their own display includes stencil work and cross-stitch, besides their usual showing of pottery, jewelry, baskets, etc. The Baltimore Society sends stencil work, some intricate all-over designs, and the Boston Commission for the Blind, under the management of Mr. Charles F. Campbell, sends art rugs, hand-woven table scarfs and draperies. All of these exhibits are most satisfying in color, harmony and decorative design.

Adolphe Borie is showing a personal exhibition of portraits and paintings, thirty-one in number, at McClees Galleries, to the 17th, inclusive. The work covers a wide range from the brilliantly colored portrait of Mr. Paul D. Mills, in red hunting coat, relieved by the delicate gray shadows in the white breeches, and the sunlight studies of figures, to the small, quiet-toned picture, "Reading," a reclining woman in such color harmony that it suggests Whistler. Portraits are prominent in the exhibition. That of "Mrs. Campbell" has much charm of expression; that of "John Cadwalader" is a true likeness, sincerely executed, and "John W. Pepper" is a good likeness, more freely handled. A full-length portrait of a little girl, "Patty," is a pleasing study in browns.

Among other characteristic portraits are those of Mes. Leidy, Madeira and Borie, and Messrs. J. Rodman Paul, and Clement B. Newbold. The work is all honest and strong.

**CHICAGO.**

The exhibition of contemporary German art, arranged by Mr. Hugo Reisinger, of New York, opened at the Art Institute Tuesday evening. The collection was described at length in the ART NEWS when shown in New York.

An exhibition of miniatures by Edouard E. Kaufer is now on at Reinhardt's Galleries annex, Congress Hotel. Mr. Kaufer counts a number of well-known Chicagoans among his patrons. Hermann Dudley Murphy, of Boston, is the painter of the eight and twenty pictures of Venice which fill a gallery at O'Brien's.

The painter has reached the refinement of his palette. The color is tuned to the delicacy of the prism of the pearl and every tone which plays in the beauty of each composition makes it perfect in itself. "An Opal Sky" suggests its poetic quality. "The Sirocco Sky" is warm with suppressed passion, and the twilight, the evening and the night are all exquisite, each in its own theme and feeling.

Mr. Murphy has framed his paintings in dull gold and silk in frames that are settings, as it were, to the pearls of price. It is beyond question the best collection that Mr. Murphy has ever shown before, not excepting his Art Institute exhibition. In these he has a varied subject; and above all, the inspiration of Venice.

**WASHINGTON (D. C.)**

At the V. G. Fischer Galleries a collection of water-colors by Mr. William H. Holmes, curator of the National Gallery and chief of the bureau of American ethnology, is now on view. This collection comprises thirty or more paintings, including the group recently shown in the Washington Water Color Club's annual exhibition, and constitutes a record of a trip from New York to Chile by way of England, Brazil and Argentine. The first of the series was painted as the ship upon which Mr. Holmes was a passenger was passing out of New York harbor, as indeed were the second and the third, then come a number of pure seascapes, then glimpses of England, after which follow views of the Portuguese coast, a sight of the Bay of Biscay, studies of equatorial skies, impressions of Rio harbor, Argentine landscapes, Andean torrents and, finally, Pacific coast scenes and inland views in Bolivia. Great variety of scenery is set forth and in a manner peculiarly characteristic. Mr. Holmes has the scientist's love of accuracy together with the artist's reverence for beauty. His vision is acute, his hand trained to obedience. He perceives essentials instantly and is able to set them down without fumbling. His method, which is varied according to his subject, is always direct, forceful, authoritative. Sometimes he uses body color and sometimes he does not, but never does he fail to recall the special attributes of his medium. His water-colors could not be mistaken for paintings in oils or pastels, though they are no whit less strong or impressive. They have a sparkle, a freshness, a vivacity, which belong to water color alone—and to water color only when properly manipulated.

Mr. J. Pierpont Morgan has accepted the presidency of the National Academy of Art, and an immediate call will now be sent out for the convention of art societies to be held in this city in May. The object is to form a federation which will materially advance the cause of art, bringing into direct relationship the numerous art bodies. There is scarcely a city or town in the United States which has not an art society, and if these could be brought into touch one with another much more efficient work could be done by all. At the coming convention various topics of general interest will be discussed, such, for example, as civic art, traveling exhibitions, circulating libraries of lantern slides and lectures, etc.

Early in May, by special invitation, Mrs. A. C. Barney will hold an exhibition of her paintings in the Knoedler Galleries, New York. She will show at that time about fifty pictures.

**MINNEAPOLIS (MINN.)**

The Minneapolis Architectural Club will hold an exhibition similar to the New York, Chicago and kindred organizations, to open April 17. In addition to work by the best local talent, Chicago, St. Louis and other western cities will be represented. Some exceptional drawings have been secured from New York, Pittsburg and Philadelphia. The display will be in the new quarters of the Builders' Exchange, and promises to be a notable event of educational value.

There will be a special exhibit of municipal improvement drawings, not only of the local "gateway" project, but the civic centers of the cities, as well as the new capitol approaches of the State Capitol, of Minnesota, at St. Paul.

**CHARLESTON (S. C.)**

The Carolina Art Association has recently received three valuable gifts, now on exhibition.

Mr. James Lowndes of Washington, D. C., and a former Charlestonian, presented a large mahogany and plate-glass case filled with old English, china, silver, famous autograph letters and personal belongings of South Carolinians of note.

The autograph letters are those from Presidents Madison and Monroe, offering to Mr. William Lowndes the office of Secretary of War; and Mr. Lowndes' replies in which he three times declines the honor offered him.

The art objects include some Royal Worcester pieces of the dinner service of Col. William Washington, a large part of a Crown Derby dinner service, imported about 1807; some pieces of Lowestoft; a silver knife and fork, owned by Lieut-Col. Barnard Elliott, Fort Moultrie, and a number of interesting old watches, snuff boxes, cut-glass finger bowls, tumblers, etc. The one modern note in the collection is the withdrawn St. Gaudens gold eagle.

Mrs. James Allan has presented a handsome piece of French bronze, an Armor Merchant of Tangiers. Mrs. Julian Mitchell, a marble bust and pedestal, charmingly executed by Pietro Rossi, "The Veiled Lady," owned by her father, the late Otto C. Witte, for many years German Consul at Charleston.

A delightful group of small bronzes is now being shown in connection with the spring exhibition. They are the work of Richard Paine, a rising young sculptor, who was born in Charleston, but resides in Washington, D. C., where a number of his pieces are now on view in the Corcoran gallery. The largest and probably his best piece is "Jaguar Teasing a Turtle." Mr. Paine has just completed a bronze medallion portrait of the late Bishop Saterlee.

Two or three pictures have been sold from the spring exhibition, which, under the direction of Mr. Walter Goltz, of New York, will be taken, after its close here, to Spartanburg, S. C., to be exhibited there under the auspices of the Spartanburg Art Club.

**INDIANA ART NEWS.**

From the 24th annual exhibition of the Indianapolis Art Association, held from December 6 to January 9 last, an account of which appeared in the ART NEWS, were purchased for the Herron Art Institute, "Old Mills on the Somme," by Elmer W. Schofield, and "Cleaning Fish," by H. L. Hildebrandt. The permanent collection of the Herron Institute is being rapidly augmented and is becoming, of itself, a valuable artistic asset to the State.

Mrs. Rena Tucker Kohlman, of New York, an artist of much refinement and charm, had with the exhibition of Indiana artists in the Herron Institute, a striking oil, "Central Park, West." Mrs. Kohlman is the wife of A. R. Kohlman, who was in Indianapolis for several years.

The second annual display of the work of Indiana artists has done more to encourage production by resident artists and to forward the art interests of the State than any other one thing done in Indiana so far. Mr. William Henry Fox, the director of the Herron Art Institute, is doing much to bring out the latent artistic talent of the State.



## EXHIBITION CALENDAR FOR ARTISTS.

## AMERICAN WATER COLOR SOCIETY, 215 West 57th St., New York.

Forty-second Annual Exhibition.  
Works received April 16, 17.  
Press View and Reception, April 28.  
Opening of Exhibition, April 29.

## RICHMOND (IND.) AND MUNCIE (IND.) ART ASSOCIATIONS.

Thirteenth Annual Exhibition of Paintings, Sculptures, Etc.  
Entry blanks sent to Mrs. M. F. Johnston, Richmond (Ind.), by April 18.  
Exhibits shipped to Muncie Art Association before May 6.  
Exhibition in Muncie, May 13-24.  
Exhibition in Richmond, June 8-22.

## ALLIED ARTISTS' ASSOCIATION, LONDON, ENGLAND.

Second International Exhibition—Albert Hall.  
Entries to be sent to Secretary, 67 Chancery Lane, before May 30.  
Exhibits must be prepaid and addressed to Charles Chenil Co., 183A, King's Road, Chelsea, S.W., and received by them before June 30.  
Opening of exhibition July 10.  
Closing of exhibition August 7.

American painters, sculptors, etchers, engravers, architects or art craftsmen to exhibit must join Association. Initiation fee \$5.25, only charge. Admission application can be made to SECRETARY, as above, or AMERICAN ART NEWS Office, New York, where any further information will be furnished.

## IMPORTANT ANNOUNCEMENT.

As a protection to American artists of repute and their work, and in order to provide a reliable record for the same, which will enhance its value in time, the AMERICAN ART NEWS has decided to found a Bureau of Art Registry. Pictures or other art objects submitted to this bureau will be carefully studied and examined, when necessary, by experienced and competent judges, and will be stamped or marked in such manner that it will be difficult, if not impossible, to even erase the said stamp or mark, will be given a number, and will be inscribed with the title, painter or maker's name, dimensions and descriptions, in a carefully kept ledger. For this identification, permanent marking and record, a small fee will be charged, to cover the expenses of maintaining the bureau. Further details will be furnished on application at this office, and will be sent to all American artists of repute.

## AMONG THE ARTISTS.

Kenyon Cox has about completed his decoration for the Wilkesbarre, Pa., courthouse. The work is one of this artist's most important compositions, and is called "Judicial Virtues." It has seven figures, the central one of which represents "Rectitude," a graceful woman in an erect and dignified pose, holding a triangle and plumbob. On the left are "Courage," a male figure in a red robe, wearing a helmet and carrying a sword, and "Moderation," a beautiful female figure, who leans toward "Courage" in a restraining attitude. On the right are "Learning," an elderly woman, in a robe of rich orange, and "Wisdom," a younger woman, who holds up to "Learning" a mirror reflecting the past.

It is a dignified and able composition, showing serious thought and profound knowledge. Other artists painting decorations for this building are E. H. Blashfield, Will H. Low and William S. Smedley.

Cecilia Beaux has secured a studio in the new 57th Street building, where she will remain until about June 1 painting portraits. She will then go to her studio at Gloucester, Mass., to remain until the autumn.

Henry Golden Dearth will sail for his summer home in Montreuil, France, on April 20. Mr. Dearth speaks of his winter in New York as "successful and delightful."

Victor Hecht is preparing to sail for Europe, to visit Holland, France and Spain. He is busy at present at his studio in the Galpin Building painting an important portrait.

Louis M. Elshemus, M. A., will hold an exhibition of fifty paintings at his studio, No. 132 East 23d Street, April 12-17. They comprise landscapes, sea views, genres, waterfalls, ideal heads, street scenes in Biskra and some glowing sunsets, etc.

Roswell M. Shurtleff will leave New York some time during May for his summer home at Keene Valley, in the Adirondacks.



DINNER GIVEN BY MR. SAMUEL T. SHAW IN HONOR OF MR. PAUL CORNOYER, SALMAGUNDI CLUB, APRIL 1, 1909.

J. Campbell Phillips painted a number of portraits at his Carnegie Hall studio this winter. Among them are Gifford Beals' "associate" portrait for the National Academy. His portrait of Miss Mary Morgan Newport was one of his greatest successes, although equally satisfactory was one of Miss Doris Keene. Other portraits executed by this artist during the present season are those of Leonard Ochtman, a striking likeness, B. West Clindinst, Carleton Wiggins, William Ritchie, Miss Marjorie Moore and Dr. Simon Baruch.

George Glenn Newell is now working in his Sherwood studio, on a large tapestry for the Alaska-Yukon Pacific Exposition at Seattle. The artist's "Moonlight" now at the Academy exhibition and which has received much favorable notice, will also be sent to Seattle.

Henry W. Ranger and Louis Dessar returned last week from Jamaica, where they had been for about five weeks.

H. O. Tanner, who has been in America since last autumn, will return to his home in Paris about April 15.

A replica of Abastinia St. L. Eberle's "Girl on Roller Skates" has recently been purchased by the Metropolitan Museum. Mrs. Harry Payne Whitney also recently purchased a copy. This charming figure was much admired by Señor Sorolla, who possesses one.

Miss Eberle will leave New York for Woodstock, Vt., about May 1, where she is building a bungalow.

William E. Norton, who spent about twenty-five years in Europe, has taken a studio in the Miller Building, 1931 Broadway, where there are a number of his recent canvases. These include well painted landscapes and shore pictures. It is in rendering the sea, however, that the artist excels. He followed the sea for many years and possesses a thorough knowledge of boats of every description. His canvas, "The Fight Between the Kearsarge and the Alabama," was recently purchased by the Historical Society at Portland, Me. "Moonlight on the Thames" is an able marine of much charm and quality.

J. Carroll Beckwith has just completed a satisfactory portrait of the late Edward La Montagne for the Racquet Club. It is considered an excellent likeness and a dignified and able work.

## PAUL CORNOYER HONORED.

Mr. Samuel T. Shaw gave a dinner of the Salmagundi Club on April 1 in honor of Paul Cornoyer, winner of the annual Shaw purchase prize for a painting in oil. It was a most enjoyable occasion and the guests included a number of well-known artists and patrons of the arts.

Among those present, in addition to Mr. Cornoyer were: H. B. Snell, W. Granville-Smith, E. H. Potthast, F. K. M. Rehn, C. W. Hawthorne, Gifford Beal, Paul King, Glenn Newell, Geo. M. Reeves, M. H. Bancroft, Will S. Robinson, Edward Penfield, A. L. Groll, George Fleming, Francis Day, Wm. Ritschell, Leigh Hunt, Alexander Humphreys, F. W. Trevor, George A. Hearn, O. Rouland, A. T. Van Laer, F. W. Mulhaupt, Park Commissioner Smith, who made a most interesting talk, C. B. Loomis, Thomas Fogart, R. H. Nesbit, Hobart Nichols, Vincent Tack, and J. B. Carrington.

After the dinner Mr. Shaw offered five prizes in the shape of \$20 gold pieces, for the best sketches. The winners were: W. Granville-Smith, Paul Cornoyer, W. Ritschel, Will S. Robinson and Edward Potthast.

Mr. Hearn said he would like to give dinners to artists if he could induce Mr. Shaw to act as toast-master. These Shaw dinners are a unique feature of the art year, and his liberality and practical encouragement to American artists are thoroughly appreciated.

## ITALIAN ARTIST ARRIVES.

Il Commendatore Ettore Ximenes, the well-known Italian painter and sculptor, who has been sent here by the Italian Government to study American libraries and art museums, arrived on Monday by steamer from Naples. He will visit all the larger Eastern and Middle Western cities. Signor Ximenes is an illustrator as well as sculptor and painter, and has been art director for twenty years of the illustrated Italian periodical, *Illustrazione*. He is best known by his sculptures, and especially for his equestrian statue of Garibaldi, and for the Quadriga on the Palace of Justice in Rome.

The artist related on his arrival a curious experience that he recently had with the U. S. Customs House as follows:

"Some time ago I made two copies of a statuette as a present for a friend in the United States. I sent them to her about five months ago, and when I was requested to state their value on the invoice, as I had made them myself and was giving them away, I thought 500f. would be a fair valuation. When the package was opened here the officials told my friend that they were worth at least 4,000f. She said she was willing to pay duty on that valuation, but the officials seized the statuettes on the ground that she had attempted to defraud the government."

## EDWIN A. ABBEY ILL.

A special cable to the New York Times from London says Edwin A. Abbey is suffering from influenza of a serious nature. He has not been able to do any work for some time, and is now confined to his bed in Chelsea Lodge.

He will be represented at the forthcoming Royal Academy by only one painting, a mural panel for the State House at Harrisburg, Pa.; the subject the treaty of William Penn with the Indians at Richmond, in Delaware, 1682.

American artists in London are not likely to be largely represented at Burlington House. The winter has been more than usually dark, and some of them have been unable to complete the work they had in view. J. J. Shannon is undecided whether he will exhibit any painting at all because of the backwardness of his work, and it is not yet known what Sargent's plans are.

Mrs. George H. McCord recently held an exhibition of works painted abroad last year at her studio, No. 108 East 23d Street. A majority of the subjects were Venetian scenes, painted with originality and from an interesting viewpoint. During the three-day exhibition the studio was visited by many friends, and several canvases were sold.

Ben Foster's successful criticism class, which has met at intervals at Alethea H. Platt's Van Dyck Studio, has closed for the season. The class, which numbers about twenty, is intended only for professionals. It has proved a great help to landscape painters. Among its members are Mrs. Wyant, Miss Platt, Mrs. E. M. Schwab and Mrs. John Vanderpoel.

The Minnesota State Art Society has decided to devote space for twenty water colors at its coming art exhibition. This will include a larger number of works painted in this medium than the society has hitherto shown.

De Witt Parshall will spend the summer at his home at North Beach Harbor, Me., where he will paint landscapes and marines.

## AMERICAN ART NEWS.

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## PRESENT POSITION OF THE ART TARIFF.

The question of whether the proposed provision as regards the tariff on art incorporated in the Payne tariff bill by the Ways and Means Committee of Congress, and which as far as we can ascertain, is almost universally disapproved by those interested in or affected by the clause, shall stand, has not yet been decided.

The real fight on the art clause of the Payne bill will be before the Finance Committee of the Senate, to which the bill will soon go, and after that before the Committee of Conference, to be appointed from both houses of Congress.

In order to prevent, if possible, the sure confusion, litigation and trouble that will arise if the present clause, which taxes at a higher rate than formerly all works of art produced within

twenty years from date of entry, and as the Free Art League, at a recent meeting of its executive committee held in this city, decided to adhere to its original program, the Senate and Conference Committees will be urged to substitute for the twenty-year clause one of the two following provisions:

First—That the present tariff, namely, one of 15 per cent. obtained through reciprocity treaties, except with Holland, shall stand until pictures or statuary reach an invoice value of \$700, when a maximum specific duty of \$100 shall be placed upon every picture and sculpture, with a further proviso that no picture or sculpture produced more than one hundred years from date of entry shall pay duty. This proviso would meet the objections properly raised against the bald specific duty of \$100, that it would tax too heavily small collectors of moderate means. It should meet the views of those who believe in some protection for American artists, would minimize the importation of cheap, spurious pictures, and could not consistently be opposed, with its hundred-year provision, by those who do not believe in taxing old masters and who want collections owned by Americans, and now kept abroad, to come to this country.

Second—Extend the twenty years the clause provides back fifty years, or better still, one hundred years, which last would safely cover the life work of artists and schools, and exempt from duty the work of all deceased artists. This second proposition is exceedingly simple and clear, and there is a good chance of its being favored by the committees.

## A QUESTION OF HYSTERIA.

The discussion as to whether or not the National Academy of Design should take over the site of the old Central Park Arsenal, soon to be destroyed, and erect in that accessible location, and without any encroachment upon the park spacious and appropriate galleries, and after years of wandering have a permanent home, seems to have passed from the domain of calm reason into that of hysteria. This has been brought about, notwithstanding the almost unanimous endorsement of the plan by the academicians themselves, and the passage of the bill approving the same by the State Senate, by the New York Times, which for some inexplicable reason has been working up the impressionable elements of the city to a state of hysterics regarding the project.

It is probable that these hysterics, in which we regret to see such citizens as ex-Mayor Low indulge, will defeat the plan, and the first feasible and good opportunity that the veteran organization has had for years to secure a permanent home, and one where its exhibitions would be properly attended, now stands an almost sure chance of defeat, because seven men in the entire body consider their 51 fellows obstinate and because almost any newspaper can work up New Yorkers to hysteria on any question of the kind. Oh! the pity

of it, from the viewpoint of those who are trying to support and further the cause of American art.

We commend to our readers a perusal of the following dignified and honest statement from the Academy Council sent to and published by the New York Times. For ourselves we cannot understand how anyone, after considering its arguments, can approve of the attitude of Mr. Seth Low and the New York Times and their allies.

Editor the New York Times:

The Council of the National Academy of Design feels that it has the right to protest not against the opposition of the Times to its project for a building on the site of the old State arsenal in Central Park, but against the manner of that opposition.

The National Academy is not attempting to do anything against the will of the people of New York, knowing well the futility of such an attempt. It is using what it conceives to be the proper and constitutional method of ascertaining that will. It is doing nothing in secret, is conspiring with nobody, and has no other motives than those it avows. It is in the position of offering to the city what one of its strongest opponents, the Hon. Seth Low, has called "a commercial bargain." Supposing that it were no better than that, which we do not admit, it is a bargain which we believe to be an eminently fair one, advantageous to both parties and to the promotion of American art. We may be wrong in this, and we admit the right of any citizen who disagrees with us to oppose the consummation of this bargain, but we believe that we are equally within our right in making the offer and in adhering to it until it is either definitely accepted or definitely rejected.

Surely it is a matter which may be discussed temperately, decently, as between honest men confident of each other's integrity, without abuse or epithet or the imputing of motives.

We make no argument on the main question at this time, having no intention of converting the Times to our point of view; we merely ask it to cease telling its readers that men whom it knows to be honorable and public-spirited citizens are "banded together for graft" and are "enemies of the public," and to print this letter.

Council of the National Academy of Design.

Frederick Dielman, President.

Harry W. Watrous, Secretary.  
National Academy of Design, New York.

April 5, 1909.

## BECKWITH SEES THE LIGHT.

J. Carroll Beckwith, who as president of the old National Free Art League, led the fight for free art for many years, is now out for a fight in the interest of the American artist against that provision in the Payne tariff bill making works of art twenty years old or more exempt from duty. Mr. Beckwith favors a fifty-year limit, and urges that the Payne bill should be amended for the protection of American artists, as he considers it a bread-and-butter question with them, and that their welfare and prosperity will be seriously involved if the bill should be enacted.

Regarding the free art movement and the injury the enactment of the Payne bill would inflict upon the American artist, Mr. Beckwith said last week:

"Thirty years ago, about the time the duty of 30 per cent. was placed on works of art, a large number of us, recently land-

## Second New York Salon

of new and original  
etchings in colors

by the

Society of French Engravers

ART GALLERY

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ed from our studios abroad, enthusiastically took up the campaign for removal of duty on all art works.

"The confidence we had in our own country, the belief in its loyalty to the native American who brought back with him the knowledge and the honor he had obtained from the schools of Europe, convinced us that the free importation of all art works would be in no way detrimental to his material prosperity, and certainly would add to his opportunity for development and continued progress.

"We worked very earnestly and made many trips to Washington, but the spirit of protection was so strong and the mistaken belief that works of art were only luxuries, rendered our efforts fruitless until the Wilson bill was enacted, when for a period of about eight years works of art were placed upon the free list.

"During this period many of our native painters became strongly aware of the real indifference of the public toward the American artist and his work. The vocations of illustrator, decorator, teacher and writer were embraced by many of them for their support. This virtually has been the condition among our artists and to a very large extent is the same to-day.

"Men of great talent here, who have gained honors and medals abroad, are disregarded by our collectors and so-called amateurs. Realizing the relative failure of easel pictures, a feeling has grown up among our native painters that it would be wise to approach gradually the entire abolition of duty on works of art. From my observation and intimate acquaintance with men in my profession I have been forced, in some measure, to change my views. The removal of the duty on all works of art which have stood the test of time is favored most unanimously by the artists, but an impost should still be maintained upon contemporaneous foreign productions.

"In view of the very great cost of production, exceeding almost by half that of Europe, as exemplified in rentals of studios, cost of materials, and models, the American artist stands at a great disadvantage in relation to his brother residing abroad.

"In the recent delegation which appeared before the Ways and Means Committee in January to urge the reduction of the duty on works of art, I found myself the only artist. My urgent efforts with the delegation of gentlemen representing delegates from museums and amateurs, to prevail upon them to adopt the fifty-year clause which would admit free of duty only works of art created prior to the date of importation, was unavailing.

"I am aware that in this attitude I represent to-day a very large majority of my fellow-artists.

"Portraiture, mural decoration, and other channels of artistic endeavor outside of the painting of purely easel pictures have become necessities with many of us, and I find very few of those pursuing these lines who are really in favor of a total abolition of duty on works of art.

"The twenty-year limit in a measure answers this objection, but I am quite sure it does not satisfy the majority. This, I feel, is a bread-and-butter question, and by no means a theory. It is the welfare and prosperity of my fellow-artists here that have led me to this change of view, deeming it, after long experience, necessary.

"I consider the Payne bill capable of amendment in this regard, and I think on investigation it would be found that such a change to the fifty-year limit would meet with very genuine approval among those of my profession who are to-day supporting themselves solely through a medium of the brush."

[It is, naturally, gratifying to the ART NEWS to have its views on the art tariff endorsed by so eminent an artist, as Mr. Beckwith, who, as he says, "was the only artist who appeared with the delegation from the Free Art League" at that now historic farce, the Art hearing of last November.—Ed.]



## LONDON LETTER.

London, March 31, 1909.

The government has appointed a representative committee to consider the changes in our copyright law, rendered desirable by the decisions of the recent Berlin Conference. It is to be noted that while the book publishers have a spokesman in Mr. Macmillan, the artists in Sir L. Alma-Tadema, and the authors in Mr. Anthony Hope Hawkins, the fine art publishers have no one to voice their views.

I understand that under legal advice the committee of the Printsellers' Association have agreed to amend the subscribers' contract in accordance with the views put forward by Messrs. Henry Graves & Co., Ltd., and solicitors representing both sides are accordingly engaged in drafting a new form of contract. In the meantime the legal proceedings initiated by Messrs. Henry Graves & Co., Ltd., are in abeyance.

The Princess of Wales, attended by Lady Eva Dugdale, visited the Leicester Galleries and inspected the exhibition of pastorals by Mr. Alfred Parsons and the remaining works of the late William Callow. The princess also honored Messrs. P. and D. Colnaghi & Co. by a visit to their gallery to inspect the exhibition of engravings after John Hoppner.

Mr. Charles S. Carstairs, of Knoedler & Co., has returned from New York to resume charge of the London house of that firm.

Mr. W. M. Power, the well-known picture restorer, who was recently awarded the grand prize at the Franco-British exhibition, opens next week a fine new gallery at his premises, No. 123 Victoria Street, Westminster, next door to the American Embassy. Mr. Power, whose experience as a restorer is wide and varied, has assembled a large and interesting collection of works by old masters, and at his new gallery will be found representative and attractive examples of Rembrandt, Van Dyck, Gainsborough, Turner, Romney, Goya, Morland, Nattier, Hogarth, Hals, Constable, Crome, Stark, Etty, Beechey, Teniers, Muller, Wilson, Hobbema, Wilkie, Opie, Michel, Fantin-Latour, and many other painters of note. All callers at the U. S. Embassy who are interested in pictures should step in next door to view those in this gallery.

Certain fashions and customs in London have undergone a remarkable change in the last two years. At this season it was the fashion only a few years ago for every artist, who had the intention of sending his masterpieces to the Royal Academy, to be accepted or rejected, as the case might be, to send to all his friends and even his friends' friends, cards bearing the legend, "Mr. So-and-So at Home, Sunday, Tea and Pictures."

This year not a single card has been issued. A few Academicians are inviting their intimate friends during the week days to view their pictures, but the Sunday party is gone forever. Artists themselves declare that motoring and the week-end craze have killed the Picture-Sundays.

Amateur critics are saying that the artists themselves have deliberately killed the custom because they find it kills them. People who are asked to view three pictures, all of which are rejected by the Academy, are not inclined to become patrons of that particular artist who painted them. Moreover, the number of pictures sold after being hung at the Academy grows smaller every year.

## LONDON FEARS ART TARIFF.

Touching the grave apprehensions attributed to certain patriotic and disinterested picture-dealers in London and elsewhere on account of the newly drafted tariff bill, a reader of the "Pall Mall Gazette" desires to know why they should take such a desperately "serious view" of the matter. He writes:

Where the "seriousness" comes in from the dealers' point of view is not very clear, considering that, under the proposed new tariff all the dealers in Europe will be able to ship to the United States whatever stock they like, provided it is at least twenty years old, as easily as they now do to Paris, or any other Continental city, except for the difference in freight and insurance. In fact, a great stimulus in the trade of old pictures should result, as the American market is good enough to risk the sending over of whole cellars full of old stock which has proved unsalable in Europe, with a fair chance of a good proportion being left there. The sole virtue required is that it should be at least twenty years old.

## ART TWENTY YEARS OLD.

"Iron ore, hides, tallow, cotton-seed oil, and works of art more than twenty years old are placed on the free list."

We do not know whether this grouping of imports is the work of the Ways and Means Committee, but it certainly gives an accurate estimate of its mental attitude toward art.

Why was not the twenty-year exclusion limit extended over the whole group? Iron ore rusts and cotton-seed oil ferments after the passage of two decades and the fresh home product would be given an incalculable advantage were it protected against immediate competition from abroad.

But the committee may be only trying to settle the vexing question of how old an old master really ought to be. If so, why twenty years? Why not at least twenty-one, the legal voting age? Or, in symbolic deference to "Uncle Joe's" ideas as to the need of paintings and statuary in this country, why not "23"?—Chicago Evening Post.

## ART IMPORTS AND EXPORTS.

The following figures, taken from the summary of the Department of Commerce and Labor, just out, show plainly the effect of the recent financial depression on the import and export trade in works of art. While these figures record a decreased trading in works of foreign art during the calendar year ended December 31, 1908, it cannot be said that sales in foreign art stored in this country suffered in a like measure during this period. The so-called "panic" tended to discourage art importers, who were imbued with a spirit of caution while visiting in Europe during the summer, and although the statistics presented herewith show a decreased valuation it may be said that their purchases of novelties were somewhat heavier. Apparently there was a marked falling off in the imports of expensive art, but the novelties selected by the buyers when in the foreign markets, according to importers, was of a grade in demand at all seasons.

This would indicate that the figures appended will not act as a criterion and the falling off in the imports show better than words can tell the effect of the "panic" on this branch of the industry. The figures of the exports of domestic art record an increase of about \$200,000 in the export business during the year 1908 as compared with the preceding year. It is now obvious that the cheaper art is in demand, and manufacturers and dealers who cater to this trade should find consolation in these figures that others suffer perhaps in a greater measure.

## IMPORTS OF ART WORK.

Articles and Countries.	December—		Twelve Months Ending Dec.—	
	1907.	1908.	1906.	1908.
The production of American artists (free).....	\$35,508	\$211,357	\$546,890	\$615,307
All other (dutiable) .....	580,989	258,980	4,910,665	3,771,309
Total .....	\$616,497	\$470,337	\$5,457,555	\$4,386,616
Imported from—				
United Kingdom .....	41,673	174,712	1,025,294	737,303
France .....	491,388	115,374	3,237,989	2,631,942
Germany .....	11,346	145,453	238,497	266,110
Italy .....	32,625	24,233	476,841	476,531
Other Europe .....	13,734	8,168	335,276	168,584
British North America .....	25,318	1,255	136,296	95,234
Other countries .....	413	1,142	7,362	10,912

## EXPORTS OF DOMESTIC ART WORK.

Total .....	\$82,776	\$39,538	\$407,722	\$315,095
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## EXPORTS OF FOREIGN ART WORK.

	1907.		1908.	
	1907.	1908.	1907.	1908.
The production of American artists (free).....	\$3,000	.....	\$17,303	\$51,467
All others (dutiable).....	185,962	\$4,025	1,147,232	656,464

## PARIS LETTER.

Paris, March 31, 1909.

The Hôtel Drouot has been busy all the week and the good old days of a few years back seem to have returned. At the sale of the Victor Gay collection, which produced 129,014 frs., much more than was expected by the appraisers, the Cluny Museum bought a fragment of a belt of the XVth century for 3,500 frs., and the Bibliothèque Nationale purchased several cameos and jewels of the XVIth century. M. Houzeau, the well-known antiquary, also gave good prices for fine jewels of the same period.

The sale of the splendid collection of Mr. M. F. C. was made original in that every painting was put down in the catalogue as simply "attributed," although in the case of Goya's "Incendie," sold as such at the Beurnonville sale of 1881, and in many other instances, the authenticity of the works offered was beyond all doubt. In spite of the fact that the sales were made without the usual guarantees, some good prices were obtained. Goya's canvas was knocked down for 3,000 frs.; "La Coquette," attributed to Watteau, and sold as of the "French school," made 2,000 frs.; "Le Passeur," attributed to Corot, 850 frs., and "Matinée d'Été," attributed to J. Dupré, 1,700 frs.

At a sale conducted by MM. Cousturier and Marboutin, a few pastels by Chéret fetched satisfactory prices; "Plaisirs Champêtres" made 635 frs.; "Carnival," 680 frs.; "Pierret Vainqueur," 310 frs., and "En Promenade," 580 frs. M. Marboutin also disposed of the Lard atelier, "LATente," making 470 frs. At the sale of the Houbron atelier an excellent watercolor, "Boulevard des Italiens," was knocked down for 650 frs., while at the Le Poittevin sale a military canvas, by Beauquesne, made 205 frs., a painting by Prins 209 frs., and a sketch, attributed to Corot, 110 frs.

The twenty-fifth exhibition of the "Indépendents," which opened yesterday in the Tuileries gardens, is a great deception to all lovers of true art and liberty alike. To begin with, it is badly arranged, with its unending string of monotonous rooms without a seat, and the catalogue is very carelessly gotten up, a serious matter when one has to examine 1,703 numbers. These shortcomings, however, would be pardonable if the paintings were good, but the twenty-fifth Salon decidedly confirms one in the opinion that, in art at least, independency is a synonym for impotence and mediocrity. This does not apply to the hundred or so excellent works that have unluckily found their way to that paradise of self-satisfied Nullity. Among the artists one would like to meet in more worthy surroundings are F. Morton Johnson, the well-known American painter, whose effects of snow upon the Seine reveal a master of the brush; G. Oberteuffer; T. E. Butler; Mrs. A. W. Brown, who shows two good heads of babies; M. Roumeuguère, whose "Incendie" is extremely powerful; M. Paul Signac, whose Venetian sketches vibrate with light, and MM.

Camus, Huché, Firmin and Guieu, whose impressionism is excellent.

Mention also should be made of the Spanish contributors, whose warm technique and bold conceptions strike an original note in the desolate waste of inanities. There is some imagination at least in José Xiro's "Nocturne Egyptian," and "Le Quadrille," by M. Ysern y Alié, is full of spirited movement and charming color.

The following American painters have had their works admitted by the jury of the "Société des Artistes Français": Miss Baker, Mr. Blumenschein, Max Bohm, Cameron Burnside, Mr. Brown, Mr. Carpenter, Mr. Congdon, C. C. Cooper, Miss Dunlap, D. Ericson, F. Fursman, Miss Goldthwaite, Mr. Graecen, Mrs. G. Blumenschein, Mr. Hausmann, H. S. Hubbell, Mrs. Hyde, Mr. Koopman, Miss Kretzinger, Mr. MacCameron (portrait of Mr. Taft), Mr. MacDowell, Mr. MacKay, Mr. MacKillop, Oscar Miller, Richard Miller, Miss Patterson, Miss Proper, Mr. Ryder, Mr. Schofield, Mr. Tompkins, Lionel Walden, Miss van der Weer, Mr. Vedder, Miss Worrall and Morris Young.

Those admitted at the "Société Nationale des Beaux Arts" are in the paintings section: F. Frieske, Mr. Barlow, E. P. Ullman, Mrs. MacMoines, Mr. Oberteuffer, James Hopkins, Miss Cockcroft, and for the black and white section, Mrs. Hopkins and D. S. MacLaughlan.

The manager of the well-known "Vieux Milan" firm, of 47 rue de Chateaudun, is showing some beautiful specimens of flounces in Milan lace, priceless collars "à la rose" in Renaissance Venetian lace, genuine silks and brocades of the Gothic and Renaissance periods, and fine gold and silver laces.

## ACADEMY IN BRYANT PARK.

Editor AMERICAN ART NEWS.

Dear Sir:—One of the objections to the proposed Central Park site for the National Academy is its comparative inaccessibility. It can be reached conveniently only by the Madison Avenue cars and the Fifth Avenue stages. This consideration is even more true of the Morningside Heights location. If at all possible, such an exhibition building should be located so as to enjoy the very best transportation facilities. It should have plenty of space and plenty of light, and as the building fund is only \$600,000 it should be erected on land which does not involve the outlay of purchase.

The following suggestion is offered by the writer: On the west side of the New York Public Library at Fifth Avenue and Forty-second Street, there is fenced in 115 feet of vacant land. Reserve an open space of 35 feet, which for the library would be ample for considerations of light, and build the National Academy of Design on the remaining 80 feet, running straight through from Fortieth to Forty-second Street. Making this two stories would give 72,000 square feet of space, as contrasted with 22,000 in the proposed Central Park site. It would put the building in the very heart of the city, making it accessible by subway, elevated, street cars, and stages. It would provide such a wealth of hanging space that, if desired, several exhibitions could be accommodated at the same time. It would not encroach on the park space any more than the present ground reserved.

The question of library enlargement, if ever, will surely not trouble us for twenty-five years, and when that time arrives the situation will find its own solution. Both as educating the public and as leading to art patronage, the essential thing is to have such an exhibition building where it can be readily and inexpensively reached by all classes, where the light shall be good, and where space is abundant. Electricity for lighting and steam for heating could both probably be obtained from the adjoining Library building. All these advantages, with none of the objections offered by the Central Park and Morningside Heights locations, would be afforded by this suggested position in Bryant Park.

Louis R. Ehrich.  
New York, April 7, 1909.

# CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library.—Objects from the Hoentschel Collection. Interiors and Wood-Carvings, Chateau Rambouillet.

Bauer-Folsom Galleries, 396 Fifth Ave.—Paintings by Emil Carlsen.

Berlin Photographic Co., 14 East 23d St.—Special display of reproductions of modern Dutch art, to April 20.

Brandus Galleries, 712 Fifth Ave.—Second New York Salon by the Society of French engravers of original etchings in colors.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Century Club, 7 West 43d St.—Paintings by J. B. Bristol, to April 29.

Durand-Ruel Galleries, 5 West 36th St.—Oriental paintings by V. Huguet, to April 17.

Ehrich Galleries, 463 Fifth Avenue.—Special display of portraits by Early Masters, to April 19.

Hispanic Society of America, 156th St., west of Broadway. Paintings by Ignacio Zuloaga, of Eibar, Spain. Daily (Sundays included), 11 A. M. to 10 P. M. Admission free.

Knoedler Galleries, 355 Fifth Ave.—Portraits by Miss Jane Petersen, to April 17.

Lenox Library.—Etchings and Lithographs of animals by great artists.

Macbeth Galleries, 450 Fifth Ave.—Pictures by Louis Loeb, to April 16.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Galleries, 372 Fifth Ave.—Paintings of Eastern Oregon, by Childe Hassam, to April 17.

National Academy of Design, 215 West 57th St.—Annual exhibition, to April 17. Admission, 50 cents. Free on Tuesdays and Fridays and Sunday afternoons.

National Arts Club.—Annual exhibit N. Y. Ceramic Society.

W. K. O'Brien Gallery.—Naval prints, to April 24.

Powell Gallery, 983 Sixth Ave.—Paintings by Charles P. Gruppe, to April 15.

Pratt Institute Gallery, Brooklyn.—Chinese paintings from the collection of Prof. Isaac Taylor Headland, of Peking University, to April 17.

Salmagundi Club, 14 West 12th St.—Thumbnail sketches, April 16-24.

Arthur Tooth & Sons, 420 Fifth Ave.—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

## EXHIBITIONS NOW ON.

### Huguet at Durand-Ruel's.

Eighteen canvases by the late Victor Huguet are on exhibition at Durand-Ruel's, No. 5 West 36th Street. These include several canvases shown here before, with some additions. Huguet, who spent most of his artistic life in Algiers, may be called a lesser Fromentin, although his subjects are more those of the domestic life of the Arabs than the wild life of the tribes which the greater Fromentin loved to paint. To those who love the brilliant sunlight and azure skies and crystalline air of the sub-tropics these canvases will most appeal, for the artist can paint sunlight. He is also a master of picturesque composition, and the details of costume and architecture of Algiers are faithfully and well rendered. Despite a certain tightness and hardness at times in his work, the pictures of Huguet appeal.

### Salon of Colored Etchings.

The second Salon of Colored Etchings to be held in this country will open on Monday, April 12, at the new galleries of Edward Brandus, No. 712 Fifth Avenue, and will continue for several weeks.

The favor which the first Salon received last year will doubtless bring a large attendance to the second and most attractive display.

It is now four years and a half, on November, 1904, since the first Salon or exhibition of these etchings was held in the Georges Petit Galleries in Paris, when it was received with enthusiasm and created a demand for these new creations of the modern French School, which has steadily increased the world over ever since that time.

Mr. Brandus is the representative of the Société Georges Petit, which controls the etchings in America, and now opens this second exhibition, confident of a continuation of the appreciation which the first exhibition received last year.

The etchings are original works conceived in the artists' minds in color and executed by them. They are not reproductions of paintings, but original creations. The number of copies of each and every etching is limited and every impression is numbered and signed by the artist himself, while after the announced issue has been reached the plates are destroyed by the French Printers' Association, which guarantees them.

Several new names appear in the list of artists in this year's exhibition, and among those represented are such well-known etchers and painters as Boichard, Louis Braquaval, Auguste Brouet, Leon Carre, J. M. Michel, Cazin, Chabanian, Henri Le Riche, Lobel-Riche, Rene Lorrain, Paul Louchet, Luigini, Gustave Marchetti, Georges Mareste, Marc-Henry Meunier, Marten Van Der Loo, Henri Meunier, Ferdinand Michl, Victor Mignot, Maurice Milliere, Hans Neumann, Osterlind, Anders Osterlind, Jean Joseph Pesseaud, Georges Plasse, Magdeleine Popelin, Jean Francois Raffaelli, Manuel Robbe, Pierre Roche, J. J. Rousseau, P. M. Roy, Francois T. Simon, Thivier, Henri Toussaint, Pierre Waidmann, J. Jaques Waltz, Robert Kastor, Charles Cottet and Tigran.

### Reproductions of Dutch Pictures.

An interesting exhibition now on at the Berlin Photographic Co., 14 East 23d Street, and to remain open until April 20, consists of photogravures of the works of the modern Dutch masters, which successfully reproduce their special characteristics, the softness of sky and foliage, light and shadow, and the roll of the sea.

There are many beautiful reproductions from Mauve, including "Sheep on the Dunes," "Sheep on the Heath," and "Sheep in an Orchard." Among those from Mesdag are "On the Coast Near Scheveningen, Floodtide," and "Sunrise," companions, and "Fisherboats on the Sea." From Jacob Maris are "View of the River," "View of Dordrecht," "Mill in Winter," and others, and from Willem Maris "Cows."

There are several Israel's, including "Alone in the World," and "Little Navigators." The "Dutch Orphan Girls," from N. van der Waay, and "In the Orphanage," by Artz, are specially interesting. Van Marcke is represented by "Landscape in Ruideren," and Roelofs by a "Landscape with Cows."

Other artists whose works are reproduced are Courtens, Blommers, Poggenbeck, Rossum du Chattel, Bischoff, Gabriel, Neuhuijs, Valckenburg and Vrolijk.

### Loeb at Macbeth's.

Louis Loeb has on view thirty-four oils, including several portraits, at the Macbeth Gallery, No. 450 Fifth Avenue, through April 15. The works, other than the portraits, while delicate in color, are of a sugary sweetness, lack decided strength or character, and are for the most part suggestive of large Christmas cards. The portraits, on the other hand, are, as a rule, exceedingly good, well drawn and posed, good in expression, and strongly modeled, and it is difficult to believe that the same painter produced such a truthful and charming presentment, for example, as Miss Robson in "Merely Mary Ann," reproduced in the ART NEWS three years ago, the virile presentments of Prof. Adolf Werner and Israel Zangwill, and also that of Mrs. H. S. Frank, and such sugary, cloying landscapes as "Summer" and "Morning." There are fine fresh color and excellent modeling in the fancy portrait, "The Peacock," and much strength and rich color quality in the "Head of a Woman"—the last lent by the Lotus Club.

### Gruppe at Powell's.

Charles P. Gruppe has an exhibition of sketches and portraits, numbering some sixty or more examples, and for the most part oils, at the Powell Gallery, No. 983 Sixth Avenue, through April 15. The artist, who has resided for some years in Holland but who returned last autumn to take up his residence here—for although of Dutch name and ancestry, he is an American—is one of the best equipped of American artists who have returned from abroad of late years.

Some of these sketches are remarkably good in feeling, atmosphere and color, notably the "Shell Fisher," beautiful and luminous; "The Shell Fisher's Horse and Cart," which has a quality that recalls Jacob Maris' "Children Playing on Beach," "The Wood Cutter," "At Laren," "Milking Time," "Canal, Hague," "Edam" and "An Old Man—Vollendam." The artist is a good figure, as well as landscape, painter. Among the American subjects, "The Morning Sun" and "January Thaw, Central Park," are strong and good, while "November Twilight" is a really brilliant and luminous landscape.

The unpretentious little display is one of the best "one-man" shows of the season, and reveals the artist as one who, while naturally influenced by the modern Dutch masters, in whose country he has so long painted, has nevertheless a forceful originality, and rare sentiment and feeling for nature.

### Old New York Views.

At the Lawyers' Title Building, 160 Broadway, is an exhibition of six hundred views of New York City, including lithographs, engravings, and original drawings and paintings. Here are the first five views and maps of the city, and an original copy of the Vischer map, the first engraved map, which contains a small print of the city, done in 1651. There are a number of panoramic views of lower Broadway, and other streets, as they were fifty years ago, and a colored etching of Broadway below Canal Street in 1836.

Other views are of Trinity Church, St. Paul's, the City Hall, the burning of New York, Castle Garden, Barnum's Museum, and the leading hotels.

Among the private collectors who have loaned prints are: William Rockefeller, Amos F. Eno, Simeon Ford, William F. Havemeyer, Henry Morgenthau, George R. Read, Henry Harmon Neill, John N. Golding, John D. Crimmins, H. D. Colt and H. H. Cammann.

### Portraits by E. B. Childe.

Edwin B. Childe is showing at the Knoedler Galleries, No. 355 Fifth Avenue, four life-size, full-length portraits, respectively, of Mr. and Mrs. W. Lanman Bull, Mrs. Richard F. Outcault, Mrs. A. von Hunerbein, a head of Mrs. Lanman Bull, Jr., and a half life-size portrait of little Elizabeth W. Bull. The artist is a good draftsman, has delicate and good color palette, obtains a faithful likeness, and paints with unusual refinement and grace. His best work is the full-length seated portrait of Mrs. R. F. Outcault, the mother of "Buster Brown," and which was reproduced in last week's ART NEWS. The expression of this pretty woman, the easy and natural pose, good flesh tones, and rendering of the delicate turquoise blue gown are the features of this excellent canvas. The portrait of Mrs. van Hunerbein, also a full length, is strongly drawn, but is not as graceful as that of Mrs. Outcault. The likeness in the portraits of Mr. and Mrs. Bull is true. The head of Mrs. W. Bull, Jr., is attractive, and the picture of little Elizabeth Bull is a charming study of childhood.

In the same gallery there are now shown remarkable examples of Dagnan-Bouveret, a female single figure from a "Brittany Pardon," and a large and striking composition by Bastien-Lepage, "Adoration of the Shepherds."

### Marin's and Maurer's Works.

John Marin has on exhibition at the Photo-Secession Gallery, 291 Fifth Avenue, a collection of twenty-five water-colors, delicate in tone, direct in touch, and showing the influence of oriental art. "A River Movement, Paris," and "Street in Vauves," are interesting, while "The Little Footbridge, Meaux," has a distinctly Japanese effect, as has also "Café du Commerce, Meaux," with buildings reflected in the water. "Old Houses, Paris," is effective, and "Gentilly" is interesting. "In London Town," shows a street car, with stairway and passengers on top, and is remarkable for its accuracy of touch and color.

In the same gallery Alfred Maurer exhibits fifteen small oils, which show the direct influence of Matisse. These paintings or studies, are brilliant in color, impressions of what the artist sees or thinks he sees. Red and yellow trees abound, and in many of the pictures the canvas is discernible between the splashes of color.

### Naval Prints at O'Brien's.

An exhibition of naval prints opened last week, and will continue to April 24, at the gallery of W. K. O'Brien & Co., No. 458 Fourth Avenue. The display contains an interesting portrait of Paul Jones, etched by Henri Toussaint from the bust of Houdon; an animated contemporaneous French engraving of the battle between the Bonhomme Richard and the Serapis; a line engraving by Guttenberg, after Notte, of Paul Jones in a fighting attitude on the deck of his ship; a rare mezzotint of a portrait of Paul Jones, after Notte, and a rare lithograph in colors of the Paul Jones battle. There are also two interesting engravings of the sea fights between the Constitution and Guerrière, and the United States and Macedonian, engraved by Tiebout and Seymour, after Birch; a rare mezzotint of Isaac Hull, after an original by Gilbert Stuart; a fine line engraving of the death of Lord Nelson at Trafalgar Bay, engraved by J. Heath, after Benjamin West; an anonymous early engraving of Sir Francis Drake, and line engravings of the Dutch admirals, Kortenaer and John de Liefde.



## OBITUARY.

## George H. McCord.

George H. McCord was stricken with apoplexy in his studio, No. 106 East 23d Street, Tuesday afternoon, and died later in the day in Bellevue Hospital. He was found unconscious on the floor by Percival De Luce, who has the adjoining suite.

Mr. McCord was 60 years old. He was born in this city, the son of George and Matilda McCord, and was educated at the Quackenbos Collegiate School, New York, and Hudson River Institute, Claverack, N. Y. He studied art under Moses Morse in this city and in France, England, Scotland and Holland.

Mr. McCord received a silver medal and diploma at the Charleston exposition, the Shaw prize of the Salmagundi Club for black and white drawing, and a medal from the St. Louis exposition. He was an associate member of the Artists Fund Society, American Water Color Club, Black and White Club, Brooklyn Art Club, Lotos, Salmagundi and Lincoln clubs.

Mr. McCord married Alice Maude Lovett, formerly art critic for the Brooklyn Eagle. She survives with three daughters, Elizabeth, who is abroad, Maida (and Mrs. Charles R. Robbins).

## Walter Florian.

Walter Florian died on April 1, in the Post Graduate Hospital, New York, from the result of an operation for kidney disease. He was born in New York in 1878, studied at the Art Student's League, and afterwards in Paris, where he won the gold medal at "Julian's." He later studied sculpture under Augustus St. Gaudens. Early in his career he painted in Holland, from life, a portrait of Josef Israëls, the modern Dutch master, which immediately won him fame. It was shown in the Academy here, at the St. Louis Exposition, where it won the silver medal, and was reproduced in the ART NEWS in the first issue of this journal in November, 1905.

Among other portraits by the young painter are those of Rodin, the French sculptor, Gen. Joseph Wheeler, Carl Schurz, the Boer general, Cronje, the grandchildren of Chief Justice Fuller, little Noemi Townsend, and of his friend, the artist, J. Campbell Phillips.

Had it not been for failing health, Walter Florian would undoubtedly have stood in the very front rank of American portrait painters. From the first he showed unusual and remarkable ability, and the greatest promise. He painted with sincerity, had unusual facility in handling his medium, and his work was both broad and strong. His career was fostered and watched over with the tenderest solicitude and utmost faith in its future by his father, the late Dr. Moses, a cultured and able gentleman, who died only two years ago, happy in the belief that his artist son would yet be famous. The son now follows the father, all too soon, and the world which knew them and their gentle, kindly natures and rare abilities will ever feel their loss.

## F. H. Schell.

F. H. Schell, the well-known military artist, who in the Civil War represented Frank Leslie's magazines at the front, and became famous for his war pictures, died, March 31, at Germantown, Pa., aged 79. He was the first artist to use a balloon to sketch the enemy's encampments, and one of the first to make illustrations for photographic processes. For thirty years after the war he and Thomas Hogan, worked in partnership.

## Emily D. Norcross.

Emily D. Norcross, artist and art teacher, died March 31, at her home in Cambridge, Mass., aged 60. She studied art in earlier life in Venice and Paris, and several of her pictures were exhibited. For several years she was manager of the school of painting of the Boston Art Museum. She leaves two sisters.

## John E. Linde.

John E. Linde, president of the J. E. Linde Paper Company, died of ptomaine poisoning last Sunday in his home in Hoboken, after an illness of one week. He was born in Germany in 1855, but spent the greater part of his life in Hoboken.

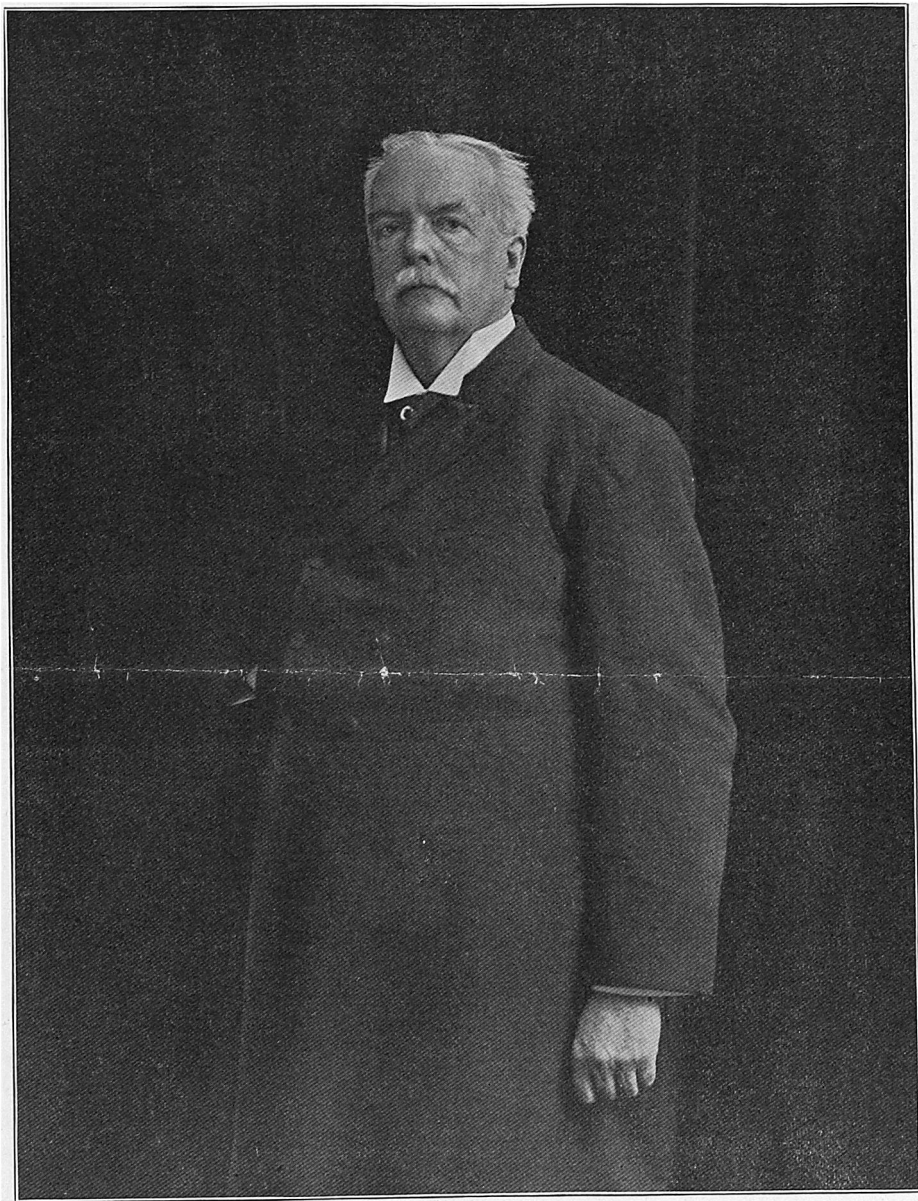
He was interested in the work of American artists and was chairman of

## RECENT ART BOOKS.

"Modern Artists," by Christian Brinton (The Baker & Taylor Company).

In this book, which begins with Fragonard and concludes with Zuloaga, the author tells us in his preface that "the attempt has been made to give a sense of the individuality of each man treated, and through the individual a feeling for the conditions and surroundings, aesthetic and social, of his actual or adopted home," and that the volume is not meant to be "either speculative or sternly critical," but is "frankly sympathetic and appreciative."

Mr. Brinton writes of these earnest men, who brushed aside every obstacle, however severe, to discourage them in the pursuit of their art.



THE LATE GEORGE H. McCORD.

Photograph by Jessie Tarbox Beals. Copyrighted, 1906, by American Art News Co.

a committee in charge of an exhibition of oils, held last month in the Hoboken Public Library. He was a member of the Columbia and German clubs of Hoboken and the Salmagundi Club. A widow, two daughters and two sons survive him.

## MUSEUM OF ART CRITICISED.

Assemblyman Hoey of New York has introduced a bill which would require all corporations and institutions not charitable receiving public monies to pay their employees not less than the prevailing rate of wages.

Mr. Hoey took occasion to criticise especially the Metropolitan Museum, which, he said, receives from the city of New York upwards of a quarter of a million dollars, pays the watchmen, carpenters and other employees \$12 to \$15 a week, and at the same time sends to Europe for foreigners like Sir Purdon Clarke and pays them salaries ranging from \$35,000 to \$50,000 a year.

The article on Fragonard is illustrated with a fine portrait of the artist by himself, and the four panels, "Roman d'Amour de la Jeunesse," painted by Mme. du Barry, and now in the possession of J. Pierpont Morgan.

Of the fourteen artists of whom the book treats, four are American—Whistler, Sargent, Melchers and Shannon. Of the first, Mr. Brinton says his constant aim was to immaterialize painting," and so he was able to get closer and closer to the hidden secrets of nature. "The most conspicuous of living portrait painters," is the way Mr. Brinton speaks of Sargent, and says that his personal conquest, his chief contribution to portraiture, is the sense of motion, suggested or expressed. Sargent's vision, he claims, is external and physical, as the vision of Watts was spiritual, and that of Shannon, pictorial.

Antoine Wiertz, says the author, is "a Rubens, bereft of health, bereft of mind"; Arnold Böcklin, "a posthumous expression of Teutonic romanticism"; Constanton Meunier, "the founder of the aesthetics of work." Ilya Repin, who at twenty-six painted the first masterpiece of the modern Russian school, "Barge-towers of the Volga," stands high as a modern painter.

The article on Lenbach is illustrated with portraits of Bismarck and Von Moltke, and a portrait of the artist by himself. In the article on Zuloaga, besides his portrait by Blanche, there are "Daniel Zuloaga and his daughters," the picture that first brought fame to Zuloaga, and other reproductions of his works.

A portrait of the artist accompanies each article, as do also illustrations of three or four of his paintings, some in half-tone and some in color.

## ART IN THE APRIL MAGAZINES.

Augustus Saint Gaudens' reminiscences are continued in the April number of the CENTURY, and the following note from Richard Watson Gilder is interesting: "I have often said that the Society of American Artists was founded on the wrath of Saint Gaudens. You know Mrs. Gilder (Helena de Kay) was a student in those days, first at the Cooper Institute and then at the Academy schools. She belonged to the new Art Students' League, which was a revolt from the Academy School. Just then the old academicians were carrying things with a pretty high hand, so I spoke to a few of the younger men of our American Renaissance about starting a new organization. When I mentioned it to your father (Mr. Gilder is writing to Homer Saint Gaudens) he said that the time had not quite come. But one day—just thirty years ago last Saturday, June 1, 1877—he rang the bell at the iron gate at No. 103 East Fifteenth Street. It was noon, and I was at home for lunch. I ran down to the gate. Your revered father was as mad as hops. He declared that they had just thrown out a piece of sculpture of his from the Academy exhibit, and that he was ready to go into a new movement. I told him to come around that very evening. We sent, in addition, for Walter Shirlaw and Wyatt Eaton, and the Society of American Artists was that night founded by Walter Shirlaw, Augustus Saint Gaudens, Wyatt Eaton and Helen de Kay Gilder, your humble servant acting as secretary, although Wyatt Eaton was nominal secretary. Clarence Cook, the critic, was present, but not as a member." Among the reproductions of paintings by American artists in this number is a portrait by Maurice Fromkes and a landscape by Evergood Blashki.

F. Hopkinson Smith contributes the opening paper to the April SCRIBNER'S, which is illustrated with some of his paintings, both in black and white and color. The last are unusually successful, particularly a view of the Thames at Cookham. The frontispiece is a view of the Parthenon. In the department of the Field of Art, Reginald Cleveland Cox contributes an article on Gainsborough, illustrated with several portraits by that master. Arthur I. Keller furnishes pictures for Charles Belmont Davis' "The Dancing Man," and is welcome again to the magazine.

Guglielmo Ferrero contributes the opening paper to the April PUTNAM'S Magazine, "The History and Legend of Anthony and Cleopatra," illustrated with photographs from paintings by Paolo Veronese, A. Grolleau, A. Kauffman, and sculptures by W. W. Story and others in the Louvre, Vatican Gallery, Dresden Museum. Martyn Johnson contributes a paper on "An Old Italian Pageant in a New World Setting," the pageant of the Italian Renaissance is given by artists and art students of Chicago in January. Among the reproductions of paintings in this number are the portraits of Mrs. Clarence Mackay by John W. Alexander and Mrs. Richard Morris Hunt, by William Morris Hunt.

An interesting article on Joaquin Sorolla y Bastida, illustrated with reproductions of some of his paintings, is published in the April CURRENT LITERATURE.



## COMING AND PAST ART AUCTION SALES.

## DE MENDONCA PICTURE SALE.

The pictures owned by Senhor Salvador de Mendonça, with valuable paintings from other collections, were placed on exhibition at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, northwest corner of 45th Street, Thursday, and can be seen there through to-morrow (Sunday) and until Monday evening. They will be sold at auction on the evenings of Monday, Tuesday and Wednesday next, April 12, 13 and 14, at 8.15 P. M., in the grand ballroom of the Waldorf-Astoria Hotel by Mr. James P. Silo.

This collection is one of the most important and interesting that has come on the market for some time, and its examples represent almost every important school, both old and modern, and include even some later American works. The very variety of subject and treatment, apart from the unusual quality of some of its numbers, makes the collection a delight to study, and it should please every taste. Its dispersal will afford opportunities not often given for the filling of gaps in private or museum collections.

Among the old masters represented are Guido Reni with an example from the collection of the Hon. Percy Wyndham, Ribera, "Martyrdom of St. Bartholomew," and Van der Helst from the Pauli collection. Sir Joshua Reynolds is represented by his "Portrait of Dr. Samuel Arnold" and Sir Edward Landseer by his "Portrait of the Duchess of Wellington." There is also an example of Canaletto from the G. Travers Smith collection, and of John Crome, a "Norfolk Landscape." Among the American pictures there is a full-length standing portrait of "Lincoln," by Wm. T. Matthews, and twelve medallion portraits of famous Americans of Washington's period by well-known artists, six examples of George Inness, Sr., some from the Thomas B. Clarke sale, and also examples of Arthur Parton, C. C. Curran and Thomas Moran.

There are two hundred and fifty pictures all told in the collection, from Guido Reni to Aimé Perret, among foreign works alone, and their dispersal will be watched with great interest.

## MARTIN COLLECTION.

The pictures forming the collection of the late John T. Martin are on exhibition from to-day at No. 6 East 23d Street, and will be sold at Mendelssohn Hall on Thursday and Friday next, April 15 and 16. Notice has already been made of this remarkable collection. Among the more unusual examples are those of Millet, Daubigny, Troyon, Dupré, Corot, Vibert, Meissonnier, Gerome, Charles Bague, Casanova, Zama-cois, Charlemont, Zimmerman, Knaus, van Mieris, Chevillard, and the Americans, Beaufain Irving and T. Buchanan Read.

## SMITH ENGRAVINGS SALE.

At the Anderson Auction Rooms, 12 East Forty-sixth Street, there will be sold on Wednesday and Thursday evenings next, April 14 and 15, at 8 P. M., each night, a notable selection of painter etchings and engravings, including the collection of the late Albert B. Smith of New Rochelle, N. Y. This collection comprises signed artists' proofs of "Shere Mill Pond," "Fulham" and "Egham Lock," and 25 others by Seymour Haden; "Mere Gerard," Drouet the Sculptor, Putney Bridge, and others by Whistler; "Le Bouvier," by Claude Lorraine; Gainsborough's "Blue Boy," by Waltner; Pius IX., the large plate by Gaillard; signed etchings by Delaune, Brunet-Debaines, Maxime Lelanne, Evert Van Muyden, and others by Buhot, Jacque, Appian, Meissonnier, Millet, etc.; a pencil drawing by Clarkson Stanfield, and two print cabinets.

## ART SALE IN HOLLAND.

An important art sale is being arranged by Messrs. Frederik Muller & Co., of Amsterdam, who have just issued a richly illustrated catalogue, describing in the first place the Nesselrode collection of paintings and arms, to be auctioned April 27 and 28.

The pictures were brought together by Charles Robert, Count of Nesselrode, who played such an active part in diplomatic life as Russian Ambassador in the first part of the XIXth century. He was the man who, in 1802, revealed to the Russian emperor the secret armaments of Napoleon and so won his confidence. He took part in all the great negotiations of Europe and allied his name to such treaties as those of Chaumont, Aix-la-Chapelle, Troppau, Laybach, Verona, Adrianople, etc. He became minister of foreign affairs in 1821 and concluded his course by arranging the peace of Paris in 1856.

The pictures forming his collection offer many excellent specimens, especially by the Dutch masters: a fine, large Van Goyen, view of Leiden, an important Teniers, excellent works by such little known artists as Olis and Abraham Van Dyck (a pupil of Rembrandt whose works are scarce) and some interesting miniatures. The catalogue also reproduces some interesting primitive works; an excellent life-size portrait of a priest, very probably a work by Mabuse, carefully executed and rarely well preserved; two panels by the master of the Magdalena legend, a typical work of this Flemish primitive. There is fine quality in a picture given with much probability to Franz Hals' early period, a merry party of youths carousing in a wood. The figures, especially a dancing couple, are painted with dash, and the coloring is vivid and worthy of this great painter. A similarly instructive canvas is a turkey, probably of the Spanish school, this also painted in a remarkably broad and daring manner. There are some specimens of Albert Cuyp (a superb portrait), Saenredam, De Vos and Van de Velde.

On the following days the sale will take place of some smaller Dutch collections and successions, among them some precious Chinese porcelains and especially a rich lot of Delft. Some sixteenth and seventeenth century embroidery work will also be sold, e. g., precious tablecloth worked "au petit-point" by a lady from Douai, and dated 1601.

## L. D. GRIGGS COLLECTION.

There was some brisk bidding at the first night's sale, April 1, at the Anderson Auction Company's rooms for the engravings and etchings from the estate of L. D. Griggs. An etching by Rembrandt, "Christ Healing the Sick," brought \$1,700, the highest price of the sale. Mr. Kennedy was the buyer, and he also paid \$375 for the "Ecce Homo" from the Mary J. Morgan collection. Three hundred and fifty dollars was paid by Keppel for another Rembrandt, "Old Haaring," from the Uttersen collection, and for still another, "Jan Cornelis Sylvius Preaching," he paid \$200. C. Glucksmann obtained, for \$110, "The Three Crosses," another Rembrandt. The total of the night's sale was \$4,300.

At the final sale, April 2, of the same collection, Lucas van Leyden's "Dance of the Magdalen" brought the highest price, \$825. Dr. F. Kammerer was the purchaser. Martin Schongauer's "The Flight Into Egypt" was bought by Mr. Keppel for \$260, who also paid \$225 for "The Dance of Herodias," by Israel Van Meckenien. This is said to be the masterpiece of this engraver. F. Meder paid \$150 for "The Satin Gown," engraved by Jean Georges Wille. The total of the sale was \$8,281.

## POOR LIBRARY SALE.

The two sessions of the sale of Part 5 of Henry W. Poor's library at Anderson's, April 5, realized a total of \$17,900. The feature of the day was the collection of 72 titles which Mr. Poor bought of Valentine Blacque, and which fetched \$14,589.

## MORGAN IN EGYPT.

Mr. J. Pierpont Morgan and his party have finished their visit to the Great Oasis and have rejoined their specially chartered boat, the Arabia, on the Nile.

A few days ago, during his visit to the Great Oasis, Mr. Morgan displayed the greatest interest in the important work now going on there under the direction of the archaeological mission sent out by the Metropolitan Museum. Mr. Morgan, after paying a visit to Luxor, came north to Cairo.

## STEWART-HEWITT-HAMLEN SALE.

## First Session.

At the first session of the sale of pictures from the collections of Leroy Stewart, E. D. Hewitt and Mrs. G. Dempster Hamlen, at the Fifth Avenue Art Galleries, April 1, sixty-four numbers of the catalogue brought \$28,320. The attendance was good. A Corot, "The Coliseum, Rome," brought \$1,500. Bouguereau's "Innocence" was sold for \$3,100.

Titles of pictures, names of painters, buyers, and the prices paid, \$500 and over, follows:

C. V. Dupre; Crossing the Ford; H. J. Mitchell.	\$800
Decamps; The Scissors Grinder; H. J. Mitchell.	735
Diaz; The Artist, Garden Scene; J. Fraser.	650
Thaulow; River la Laita at Quimperle, France; J. T. Little.	1,350
C. Detti; Daughter of the Doges; J. Fairbanks.	500
Weiss; Landscape and River Scene; J. Fairbanks.	500
Piot; Flora; Edward Doyle.	500
Blommers; Gossips; J. Fairbanks.	500
J. H. Walker; Meditation; W. D. Sheppard.	560
J. F. Millet; Woodchopper Returning Home; John Getz (agent).	1,100
Roybet; A Burgomaster; J. Mortimer.	2,300
Henner; The Widow; E. H. Halpin.	870
Th. Cederstrom; Checkmated; J. Fairbanks.	670
Perret; The Peasant's Home; J. Fraser.	560
Diaz; Forest Scene; W. Sanderson.	650
Corot; The Coliseum, Rome; J. G. Whitcomb.	1,500
Charlet; Family Cares; E. J. Maguire.	500
Van Marcke; Cows; M. Beck.	700
Diaz; Dreamland; W. Maitland.	1,600
Bouguereau; Innocence; F. Patterson.	3,100
J. Dupre; Harvesting Hay; J. Fairbanks.	950

## Second Session.

There was a large attendance at the second night's sale, April 2. The returns were \$106,162, much higher prices prevailing than at the first evening's sale, making a total of \$134,482.

Jongkind; Canal Near Rotterdam; W. S. Allen.	\$1,500
Henner; The Wood Nymph; M. L. Barse.	2,650
Rico; Venice; J. Walters.	1,450
B. De Hoogh; Family Meal; W. S. Allen.	575
Rousseau; In the Forest; E. L. Doyle.	800
Neuhuys; Fisherman's Courtship; L. Jameson.	1,900
G. Jacquet; The Song; W. Mitchell.	1,500
Thaulow; Windmill in Holland; A. Ahrens.	1,300
Diaz; Woods at Fontainebleau; J. A. Franklin.	1,300
Delacroix; Entry of Christians Into Jerusalem; W. Burrows.	700
Arpad de Migl; Blossoms; J. A. Parker.	525
Clays; Becalmed on the Scheldt; L. Richardson.	910
C. Jacque; Sheep in Stable; Thomas Harris.	590
B. W. Leader; English Cottage; E. G. Maguire.	950
F. Roybet; The Astronomer; Louis Ralston.	2,000
Corot; The Seine, Moonlight; Kenneth Wilson.	600
J. Dupre; Woods at Fontainebleau; W. Mitchell.	1,350
Diaz; Forest of Fontainebleau; L. Richardson.	8,400
Henner; Devotion; Dr. J. Vieregge.	805
Bouguereau; Innocence; Martin Beck.	2,500
Thaulow; Norwegian River, Winter; H. Schultheis.	1,475
Harpignies; Near Harrison; W. Lamb.	1,400
Ziem; Venice; Martin Beck.	1,125
A. Pasini; The Old Gateway; H. Schultheis.	975
Aimé Perret; Gathering Grapes; George Leary.	700
Meissonnier; Louis XIII. Cavalier; Scott & Fowles.	3,300
L'Hermite; Midday Rest; Scott & Fowles.	6,800
Harpignies; Harrison; Scott & Fowles.	6,000
Jacque; Tending the Flock; Col. H. O. Seixas.	1,900
Cazin; Near Boulogne; Name Refused.	3,750
Rousseau; Landscape-Sunset; C. J. Edwards.	1,500
Corot; Summer Idyl; J. R. Frisbie.	2,200
Daubigny; On the Marne; E. J. Doyle.	3,600
E. Van Marcke; Calves in Pasture; W. Burrows.	1,750
Jacque; Sheep and Lambs; W. W. Bayley.	150
Harpignies; Bois de la Loire; John R. Heintz.	14,600
M. Fortuny; Breakfast in Convent Courtyard; Scott & Fowles.	7,500
Schreyer; Arab Advance Guard; Scott & Fowles.	3,500
Diaz; Forest Interior; M. L. Barse.	4,000
Mauve; The Loggers; G. M. Lefevre (agent).	3,000
William Maris; Cattle at River Bank; T. L. Faulkner.	1,200

## MUNICH PAINTINGS POPULAR.

A special cable to the New York Times from Berlin says: One branch of European industry which apparently did not feel the effect of the American slump of 1908 was the sale of Munich paintings. The export of canvases from that artistic center to the United States last year reached the total value of \$315,000, which is more than double the amount exported in either of the two preceding years.

Americans seem to prefer works of the Munich school to those of Berlin, which stands in picture export for 1908 at the modest figure of \$24,000.

Teuton painters believe that the exports for the present year as a result of the exhibitions in New York and Boston will break all records.

## VENETIAN GLASS SECRET.

A special cable to the New York American from Paris says: Mott Pierce, of Buffalo, N. Y., came up from Venice, where he spent a month investigating the methods of making fine Venetian glassware. He secured all the necessary information of the trade secret, tools, etc., and intends to introduce the industry, which has hitherto been peculiar to Venice, into the United States.

## WITH THE DEALERS.

The week has been a quiet one up and down Fifth Avenue and in the studios and galleries. There have been no sales of especial importance, and the art world seems to be waiting for the Easter holidays. Next week will bring the sales at the Waldorf-Astoria and Mendelssohn Hall of the de Mendonça and the John T. Martin picture collections. A number of important pictures, both of old and modern schools, are in these collections, and their dispersal, which will occupy every night of the week except Saturday, will make some stir in art circles.

Next week will bring the exhibition at the Knoedler Gallery of portraits and pictures by Miss Jane Petersen, which will continue through Saturday. The annual exhibition of works by women artists will be held in the same gallery from April 26 to May 8. Pictures by Mrs. Alice T. Barney, of Washington, will be shown in this gallery in early May.

At the Montross Gallery, No. 372 Fifth Avenue, paintings of eastern Oregon, by Childe Hassam, will be shown through Saturday next, April 17.

Paintings by a group of Boston artists, which includes Marcus Waterman, George L. Noyes, William H. Paxton, Frank P. Fairbanks, Leslie P. Thompson, Herman Dudley Murphy, Maurice Prendergast, Charles Hopkinson, J. J. Enneking, George H. Holland, Charles H. Pepper, Frank W. Benson, and possibly E. C. Tarbell and Denman Ross, will be placed on exhibition at the Macbeth Galleries, No. 450 Fifth Avenue, on Friday next, April 16, to remain through April 30.

Mr. George Veithen, of the Graven Galleries of Berlin, who has been here on a brief visit, sailed on the Kaiser Wilhelm II. on Tuesday.

At the Kelekian Gallery, No. 275 Fifth Avenue, there have lately been received some rich and rare old Italian velvets, and more cases of the same goods are in the Custom House.

The lighting of art galleries is a question to which more attention is constantly being paid, and some really remarkable effects are now secured by intelligent arrangement of the most modern and best reflectors. Those made by I. P. Frink hold the pre-eminence, and some recently installed in the art galleries of the Salmagundi Club have added greatly to the value of that gallery for exhibition purposes. The same house lit the pictures recently exhibited by the Missouri Society in the state apartments at the Waldorf-Astoria.

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